

JIM, JIMI, AND JAMES

BY

GABRIEL LUBELL

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May, 2013

Accepted by the faculty of the Jacobs School of Music, Indiana University,
in partial fulfillment of the requirements for the degree Doctor of Music.

P.Q. Phan, Chairman of the Research Committee
& Director of Document

Claude Baker

Don Freund

Jim, Jimi, and James

For chamber orchestra

Gabriel Lubell

Peculiar **M**orphology **P**ublications
N° 037

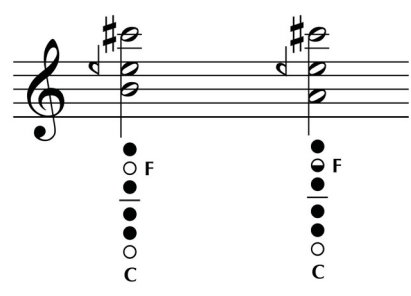
Performance Notes

Oboe and Bassoon

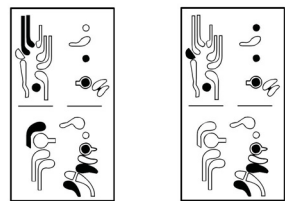
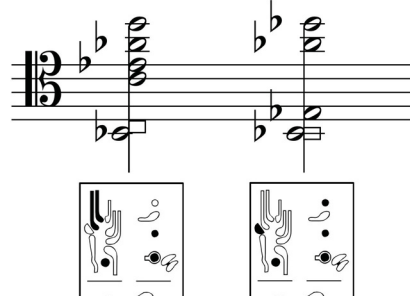
In m. 48ff, both players should alternate between the multiphonics indicated below according to the notated rhythms. Either can be used as the initial multiphonic. Oboe and bassoon fingerings and notation, as suggested below, are derived from Nora Post's *Multiphonics for the Oboe* (Journal of the International Double Reed

Society, Number 10, 1982) and Bruno Bartolozzi's *New Sounds for Woodwinds* (London: Oxford University Press, 1967), respectively. In the event that these particular multiphonics prove to be problematic, alternatives are acceptable; the sonic effect is more important than the specific pitches or fingerings.

Oboe



Bassoon



Bass clarinet

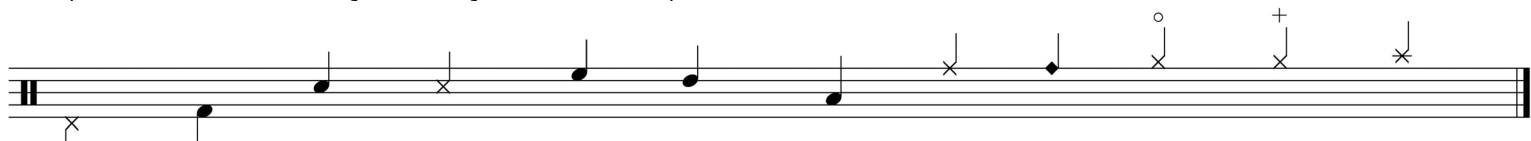
Overblown multiphonics at the twelfth, as employed in m. 48ff, are executed by fingering the lower note and adjusting the embouchure such that the upper note, simultaneously with the lower, begins to

sound clearly. If isolating that particular partial proves problematic, alternatives are acceptable.

Drum set

This work requires a minimum setup including bass drum, snare drum, floor tom, high and low toms, high hat, crash, and ride cymbals. The specific sizes and types of drums and cymbals are left to the discretion of the performer; it is certainly reasonable to use any combination of cymbal types the performer thinks will best serve the score. Improvisation is encouraged during the indicated por-

tions of the piece. Slight embellishments in other parts of the score are also welcome. Whenever a staccato marking is attached to a cymbal note, this indicates that the sound should be quickly choked. All other cymbal attacks should be left to vibrate. The part has been notated according to the following system:



Hi-hat (foot) Bassdrum Snare (cross stick) Hitom Lowtom Floortom Ride (bell) Hi-hat (open) Hi-hat (closed) Crash

Electric bass

The bass writing in this work is intended as a sort of homage to James Jamerson, who is most associated with a '62 Fender Precision bass. He used flatwound strings, a foam mute placed near the bridge, and is said to have played exclusively with his pointer finger. For a full account of his life and works, see *Standing in the Shadows of Motown* by Dr. Licks (Milwaukee: Hal Leonard Publishing Corp.,

1989). That said, the performer is free to use the instrument, amplifier, and playing techniques of their choice. It is recommended that a volume pedal be employed so dynamic contours and contrasts can be precisely controlled. During the indicated passages, improvisation is encouraged. Embellishments in other parts of the score (especially after m. 159) are also welcome.

Piano

A small upright piano is preferred, though any acoustic instrument, no matter how fancy (or not), is acceptable. Ideally, the sound will be as different from a grand piano as possible. If a true una corda

effect is not available on the instrument, the nearest equivalent (e.g., a soft pedal) is acceptable. For the sake of balance and color, the lid should be removed.

Strings

To help unify the sound of the ensemble, it is suggested that the strings be lightly amplified. This is not intended as a volume-boosting technique. Rather, the idea is to add a tinge of electronic sound to the section so as to better integrate the sound of the elec-

tric bass with that of the rest of the group. To this end, a bright treble-heavy mix through a single speaker would be ideal. It is important that speaker be placed in the center of the group so as not to disturb the stereo image of the full ensemble.

Program Note

For a relatively brief period of human history, three musicians cohabited the planet and generated sounds so powerful that we still don't fully understand where they came from or how they worked. These musicians were named Jim, Jimi, and James and each had their own unique way of making their music. Jim, at his core, was a poet. His words, and the songs based on them, were often dark and bore a marked strangeness that mystically revealed fundamental truths about humanity. When he sang, people became transfixed and transformed as they passed through the Doors of Perception. They still do. Jimi had a similar effect on people, but his sounds were different. With his guitar, he performed feats of magic. Noises became music and music opened spaces previously unimagined. His message was one of peace and harmony in all senses of both words. The powers of Jim and Jimi made them both very famous - they brought their music all over the world and were recognized everywhere. The same could not quite be said of James, however. Even today, only a small number of people know this was the name behind the sound, but the sound is known by many. With his bass, James showed the world that a little bit of funk could go a very long way. When you play it just right, not only does the bass simultaneously reveal and challenge the order in what goes on above, but also makes the music's message infinitely clearer. He performed such miracles on hundreds of songs, all from a basement in Detroit. These songs were then put on records, the records were sold all over the world, and they were played all over the airwaves while hardly a single one bore his name.

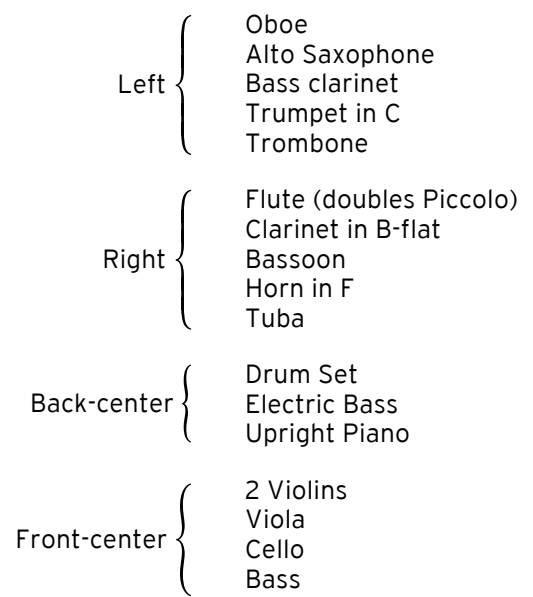
As the world entered the 1970s, what the people had known of Jim, Jimi, and James began to change. Jim and Jimi died just as they were beginning to understand their full power. And though James pressed on a bit longer, the company that supported him left for Los Angeles and he was only rarely heard on records thereafter. Tragic though this may be, time has proven that the art produced by these three is lasting and vital. Their records are still sold and still played all over the airwaves. Even though plenty of people around today never saw them live (and never will), their power remains just as potent. As a testament to that strength, I offer this work of mine - it owes its existence to the peculiar artistic talents of Jim Morrison, Jimi Hendrix, and James Jamerson, but in some ways that are perhaps not obvious. When I was growing up, theirs was some of the music that defined my world. Though at the time I didn't consider their work to be the most important to me, I later realized the many ways in which it had informed my preferences and priorities. In an incredibly short period of time (each of their careers effectively spanned little more than a decade), they produced work with profound ramifications for how all of us writing music today operate. Though not everyone may realize this, it's a fact: their effects on recording technology, marketing, and the musical vernacular of the present day are well documented and easily demonstrated.

When these realizations hit me, helped by an uncanny appellative consistency, I decided to acknowledge them by directly engaging with the lessons taught by Jim, Jimi, and James. Rather than draw explicitly from their work, I studied their individual approaches to the craft and worked on ways in which I could integrate their ideas with my own. This forced me to think about every aspect of musical language (harmony, melody, counterpoint, form, timbre, space, etc.) from a fundamental perspective and this composition represents the initial fruits of that study.

Rather early in the process, I observed that the single most important unifying musical element between our three musician-heroes is the blues. All were masters of the form, again with each taking a completely unique perspective, and while I can make no such claim about myself, I let the rhetoric of the blues inform much of the work's content. This can perhaps be most succinctly demonstrated in the piece's harmony, all of which is based on a single chord: a dominant seventh with added sharp ninth. Not coincidentally, it is sometimes referred to as the Hendrix chord.

Beyond this, many aspects of the work interact with the specific traits of Jim, Jimi, and James. Some sections are based on the repetitive structures of rock and roll, but the large-scale form is based very loosely on Aldous Huxley's early poem *Scenes of the Mind*. Huxley was a major influence on Morrison and the poem quite perfectly (and coincidentally) encapsulates my thoughts on the subject(s) at hand. Its proto-psychedelic vision of "panic revelers," "crystal silence," and awakening of "colour in what was dead," provided the conduit through which I could translate my ideas - abstract and concrete; musical, graphical, and verbal - into the present score. Psychedelia is, of course, also strongly associated with Hendrix, who notably exploited the technology of stereo recording towards remarkable ends. At the time, this was revelatory: stereo wasn't new, but its serious application in rock music was almost unique to Jimi. Having inherited this love of mutable musical space myself, I decided to have the instruments arranged on stage so as to produce a specific stereo image. Even if the full effects aren't audible without listening to this work through headphones, the broader notion of variable musical worlds still exists - the piece moves through several different sonic landscapes, each of which may convey a different imaginary scene. Finally, the work's most overt references are to Jamerson, through the inclusion of a prominent part for electric bass. As is true of so many Motown hits, the bass line serves as the basis and driving force behind the work's last large section - a sort of variation set that echoes the vast sonic edifices erected by Jim, Jimi, and James. But, as these three humans knew, all music must eventually come to a close, as does this little piece, unwinding exactly as it began, having occupied a relatively brief period of human history.

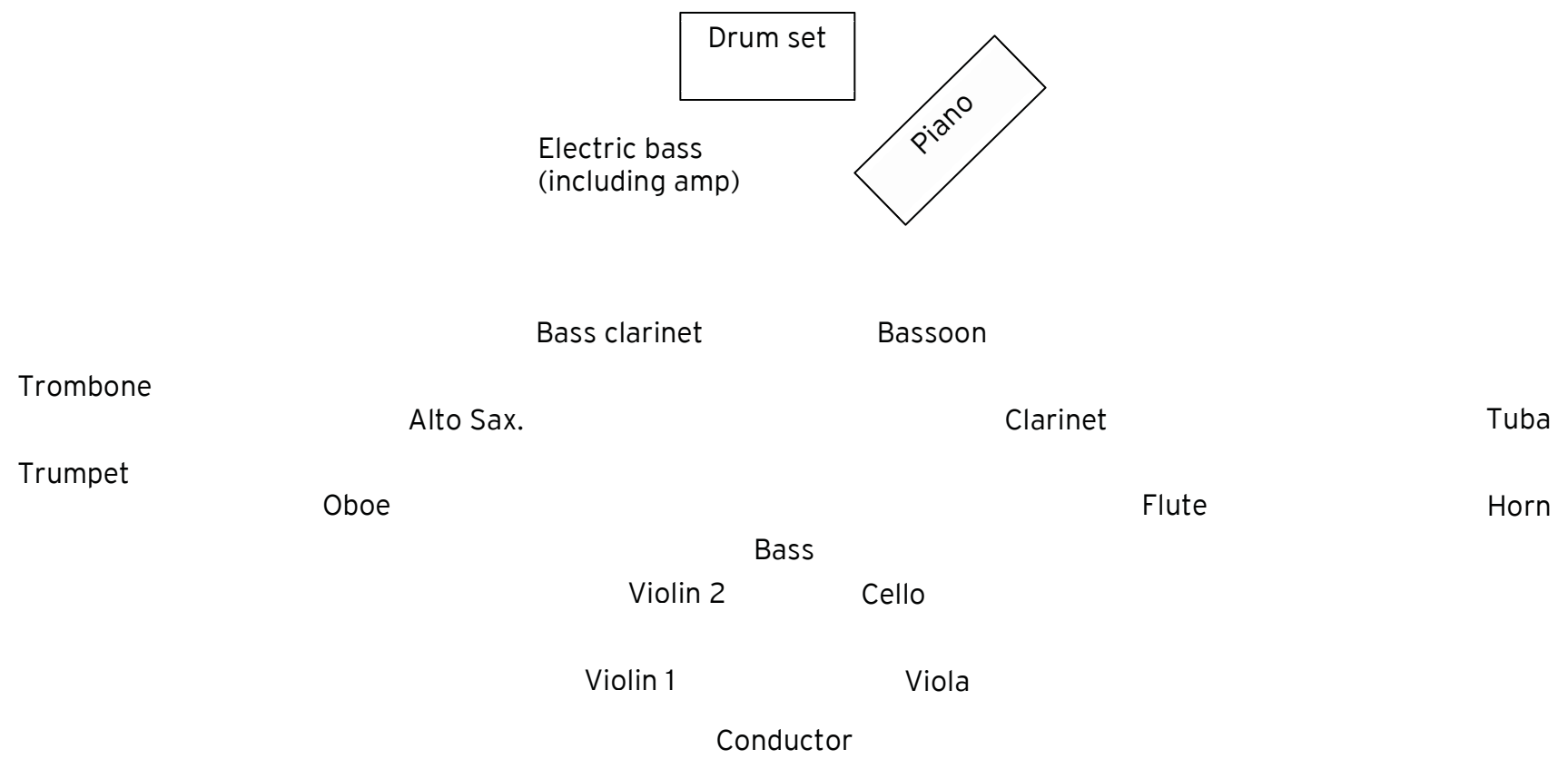
Instrumentation



Suggested Setup

This work was conceived with a stereophonic image in mind. Throughout the score are effects that depend on a specific distribution of the instruments, from left to right and front to back, across the stage. The ensemble is thus divided into several groups: strings are front-center, rhythm instruments are back-center, brass instruments are divided into hard left (trumpet & trombone) and hard right (horn & tuba), while the winds are divided into middle-left (oboe, alto sax., and bass clarinet) and middle-right (flute, clarinet, and bassoon) groups. This division is reflected in the ordering of parts in the score, with instruments of each spatial group being placed together. Each group should be fairly separate from the others to maximize the effect, though instrumentalists within groups should sit close to one another. This holds especially true

for the strings and rhythm sections: instrumentalists should position themselves such that they form a compact sonic unit. The full width and depth of the stage should be utilized to maximize the breadth of the stereo field. The diagram below summarizes the suggested layout. Slight adjustments should be made to suit the performance space and ensure that all instrumentalists can clearly see the conductor. This may include adjusting the angle of the piano or flipping its position with that of the electric bass. For the sake of balance, it is important to experiment with the angles of the brass instruments. Better results may be attained if the players direct their sound more towards the audience than the center of the stage.



C Score
Duration: ca. 10'

Jim, Jimi, and James

Allegro ma non troppo (♩ = c. 88)

Gabriel Lubell

Oboe	
Alto Sax.	
Bass Clarinet	
Trumpet in C	
Trombone	
Flute	
Clarinet in B♭	
Bassoon	
Horn in F	
Tuba	
Piano	
Electric Bass	
Drum Set	
Violin 1	
Violin 2	
Viola	
Cello	
Bass	

1

2

3

4

5

NB: All staccato eighth and sixteenth notes should be equally very short regardless of indicated duration.

© 2013 Gabriel Lubell (ASCAP). All Rights Reserved.

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B \flat Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

6

7

8

9

11

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B \flat Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

10

11

12

13

mp

p

mf

p

pp

mp

p

mp

p

mp

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B \flat Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

14

15

16

17

p

sfz

mf

mp

mf

Detailed description: This page contains the musical score for measures 14 through 17 of the piece "Jim, Jimi, and James". The score is arranged in a standard orchestral format. Measures 14 and 15 are marked with a piano (*p*) dynamic. Measure 14 features a forte (*f*) dynamic for the Violin 2 part. Measure 15 features a fortissimo (*sfz*) dynamic for the Violin 2 part. Measure 16 features a mezzo-forte (*mf*) dynamic for the Violin 2 part. Measure 17 features a mezzo-forte (*mf*) dynamic for the Violin 2 part. The Violin 1 part is marked with a mezzo-forte (*mf*) dynamic. The Viola part is marked with a mezzo-forte (*mf*) dynamic. The Violoncello part is marked with a mezzo-forte (*mf*) dynamic. The Contrabass part is marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegro con forza (♩ = c. 126)

Ob.

A. Sx.

B. Cl.

C. Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

18

19

20

21

22

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

23

24

25

26

The musical score is written for a large ensemble. The woodwind section includes Oboe, Alto Saxophone, Bass Clarinet, Cor Anglais, Tenor Trombone, Flute, Baritone Clarinet, Bassoon, Horn, and Tuba. The brass section includes Trumpet, Trombone, and Tuba. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion section includes Euphonium, Bass, and Snare. The score is divided into four measures, numbered 23, 24, 25, and 26. The key signature is one flat (Bb). The time signature is 4/4. The score features various musical notations, including rests, eighth notes, sixteenth notes, and dynamic markings such as *ff* (fortissimo). The percussion part (D. S.) is marked with 'x' for snare drum and 'o' for cymbal.

This musical score is for the piece "Jim, Jimi, and James". It is a multi-staff score for a large ensemble. The instruments included are:

- Ob. (Oboe)
- A. Sx. (Alto Saxophone)
- B. Cl. (Bass Clarinet)
- C Tpt. (Cornet/Trombone)
- Tbn. (Tuba)
- Fl. (Flute)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tuba
- Pno. (Piano)
- E. Bass (Electric Bass)
- D. S. (Drum Set)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score is divided into three measures, numbered 27, 28, and 29 at the bottom. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) are indicated. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

This musical score is for a piece titled "Jim, Jimi, and James". It is a full orchestral score featuring a large ensemble of instruments. The score is divided into four systems, each containing multiple staves for different instruments. The instruments listed on the left are: Ob. (Oboe), A. Sx. (Alto Saxophone), B. Cl. (Bass Clarinet), C Tpt. (C Trumpet), Tbn. (Trombone), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Tuba, Pno. (Piano), E. Bass (Electric Bass), D. S. (Drum Set), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabass). The score is written in 2/4 time. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 30, 31, 32, and 33 indicated at the bottom. Measure 32 is highlighted with a box. The score includes various musical notations such as notes, rests, accidentals, and articulation marks. There are also some performance instructions like "(choke)" for the drum set. The score is written for a large ensemble, with multiple parts for many instruments.

35

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

[illegible]

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C. Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

42

43

44

45

This image shows a page of a musical score, likely for a symphony orchestra. The score is written in a standard musical notation with various dynamics and articulations. The instruments listed on the left include:

- Ob. (Oboe)
- A. Sx. (Alto Saxophone)
- B. Cl. (Bass Clarinet)
- C Tpt. (C Trumpet)
- Tbn. (Trombone)
- Fl. (Flute)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tuba
- Pno. (Piano)
- E. Bass (Electric Bass)
- D. S. (Double Bass)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score is written in a standard musical notation with various dynamics and articulations. The page number 46 is visible at the bottom left, and the page number 48 is visible at the bottom right. The score is written in a standard musical notation with various dynamics and articulations.

*Alternate between harmonics. Fingering suggestions in preface.

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

arbitrary palm clusters; follow contour

repeat with variations ad lib.

repeat with variations ad lib.

Ob.

A. Sax.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

51

52

53

Detailed description: This page contains the musical score for measures 51, 52, and 53 of the piece 'Jim, Jimi, and James'. The score is written for a large ensemble. The woodwind section includes Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Cor Anglais (C Tpt.), Trombone (Tbn.), Flute (Fl.), Bass Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Tuba. The string section includes Piano (Pno.), Electric Bass (E. Bass), Double Bass (D. S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The percussion section includes Euphonium (E. Bass) and Double Bass (D. S.). The score features various musical notations such as dynamics (ff, sfz, pp), articulation (accents, slurs), and fingerings (6, 3, 5). The woodwinds and strings play complex, often syncopated rhythms, while the brass section provides harmonic support and occasional melodic lines. The piano part is mostly silent, with some initial chords in measure 51.

[illegible]

← ♩ = ♩ → (♩. = c. 72)

Ob.

A. Sax.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

57

58

59

This musical score is for the piece "Jim, Jimi, and James". It is a full orchestral score with the following instruments and parts:

- Ob.** (Oboe): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- A. Sx.** (Alto Saxophone): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- B. Cl.** (Bass Clarinet): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- C Tpt.** (C Trumpet): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Tbn.** (Trombone): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Fl.** (Flute): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- B♭ Cl.** (B-flat Clarinet): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Bsn.** (Bassoon): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Hn.** (Horn): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Tuba**: Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Pno.** (Piano): Grand staff (treble and bass clefs), 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- E. Bass** (Electric Bass): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- D. S.** (Drum Set): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Vln. 1** (Violin 1): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Vln. 2** (Violin 2): Treble clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Vla.** (Viola): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Vlc.** (Violoncello): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).
- Cb.** (Cello): Bass clef, 8/8 time signature. Part 1: Measure 60 (half rest), Measure 61 (half rest), Measure 62 (half rest), Measure 63 (half rest).

The score is divided into three systems, each containing measures 60, 61, 62, and 63. The time signature is 8/8. The key signature is one sharp (F#).

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

63

64

65

66

69

rit.-----Tranquillo (♩ = c. 60)

Ob.

A. Sx.

B. Cl.

C. Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

67

68

69

70

71

72

73

77

Ob. *pp* *p* *mp*

A. Sx.

B. Cl.

C Tpt. remove mute

Tbn. remove mute *pp* open

Fl. *pp*

B♭ Cl.

Bsn. *p* *mp* *p* *mp* *p* *mf*

Hn.

Tuba *pp*

Pno. *pp*

E. Bass *pp*

D. S. *pp* switch to brushes

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vlc. *pp*

Cb. *pp*

74 75 76 77 78 79 80

82

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp

pp

pp

open

p

mp

p

mp

p

p

pp

pizz.

p

pp

pp

88

Ob. *pp* *mp* *pp*

A. Sx.

B. Cl. *p*

C Tpt.

Tbn.

Fl.

B♭ Cl. *p*

Bsn.

Hn.

Tuba

Pno. *p*

E. Bass

D. S.

Vln. 1 *arco* *pp* *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *pp*

Cb. *pp*

88 89 90 91 92 93

Detailed description: This is a page of a musical score for measures 88 through 93. The score is for a large ensemble, including woodwinds, brass, strings, and piano. The key signature has one sharp (F#), and the time signature is 4/4. Measure 88 is marked with a box containing the number 88. The woodwind section (Ob., A. Sx., B. Cl., C Tpt., Tbn., Fl., B♭ Cl., Bsn., Hn., Tuba) has various melodic lines and rests. The brass section (C Tpt., Tbn., Fl., B♭ Cl., Bsn., Hn., Tuba) is mostly silent. The strings (Pno., E. Bass, D. S., Vln. 1, Vln. 2, Vla., Vlc., Cb.) provide harmonic support with sustained notes and moving lines. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). The word *arco* is written above the Violin 1 staff in measure 91. The page number 22 is in the top left, and the title 'Jim, Jimi, and James' is at the top center.

96

Ob.

A. Sx.

B. Cl.

C. Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

94

95

96

97

98

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Picc.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Piccolo
p
3

brushes
p
repeat with variations ad lib. 2

pizz.
p

pizz.
p

(pizz.)

The musical score is arranged in a standard orchestral format. The woodwind section (Ob., A. Sx., B. Cl., Picc., B♭ Cl., Bsn.) and brass section (C Tpt., Tbn., Hn., Tuba) are mostly silent, indicated by whole rests. The Piccolo part features a rhythmic pattern of eighth-note triplets, starting with a piano (*p*) dynamic. The piano (Pno.) plays a continuous arpeggiated figure in both hands. The double bass (E. Bass) is also silent. The drums (D. S.) play a complex pattern using brushes, starting piano (*p*), with a section marked 'repeat with variations ad lib.' and a double bar line with a '2' indicating a repeat. The string section (Vln. 1, Vln. 2, Vla., Vlc., Cb.) provides harmonic support. Violins 1 and 2 play a melodic line with pizzicato (*pizz.*) articulation, starting piano (*p*). The Viola and Violoncello parts play a sustained harmonic line, with the Viola also marked with a pizzicato (*pizz.*) instruction. The Contrabass (Cb.) plays a low, sustained harmonic line.

103

Ob. *p* *mp* *p*

A. Sx. *p*

B. Cl.

C Tpt.

Tbn.

Picc. 3 3 3 3

B♭ Cl. *p* *mp* *p*

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S. 2 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

103

104

105

106

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Picc.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

(pizz.)

(pizz.)

(pizz.)

mp

p

p

mp

3

3

3

3

3

2

2

107

108

109

110

111

Ob.

A. Sax.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

to flute

ppp

mf

p

p

mp

pp

2

arco

p

mp

pp

121

Ob. *p* *mp* *p* *mf* *ff* *f*

A. Sx. *p* *mp* *p* *mf* *ff* *f*

B. Cl. *p* *mp* *p* *mf* *ff* *f*

C Tpt. *ff*

Tbn. *ppp*

Fl. *mf* *ff* *f*

B♭ Cl. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

Hn. *ff*

Tuba *ppp*

Pno.

E. Bass *f*

D. S. *(p)* *f_{sub}* switch to sticks

Vln. 1 *pp* *p* *mp* *p* *ff* *f*

Vln. 2 *p* *mp* *p* *ff* *f*

Vla. *p* *mp* *p* *ff* *f*

Vlc. *p* *mp* *p* *mf* *ff* *f*

Cb. *mf* *ff* *f*

119 120 121 122

125

126

Ob. *f* *mf*

A. Sx. *f* *mf*

B. Cl. *f* *pp*

C Tpt. *mf* *mp*

Tbn. *f* *pp*

Fl. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *pp* *f* *mf*

Hn.

Tuba *f* *pp*

Pno.

E. Bass *f* *pp*

D. S.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *pp* *mf*

Vlc. *f* *pp* *mf*

Cb. *f* *mf*

126

127

NB: precise metric alignment of the short figures that occur between measures 126 and 134 is not a strict necessity. Though each should be played as written, the figures need not begin at exactly the indicated subdivision of the measure.

Ob. *mp* *p*

A. Sx. *mp* *p*

B. Cl.

C Tpt. *p*

Tbn.

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp*

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p* *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp

pp

pp

pp

pp

tre corde poco a poco.



Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

145

151

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

146 147 148 149 150 151 152

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 37 at the top right. The title 'Jim, Jimi, and James' is at the top center. A rehearsal mark '151' is in a box at the top right. The score covers measures 146 to 152. The instruments listed on the left are: Ob., A. Sx., B. Cl., C Tpt., Tbn., Fl., B♭ Cl., Bsn., Hn., Tuba, Pno., E. Bass, D. S., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The E. Bass part has a melodic line starting in measure 146 and continuing through measure 152. The other instruments have rests for most of the measures, with some woodwinds (Ob., A. Sx., B. Cl., Fl., B♭ Cl., Bsn.) having notes in measures 148, 149, and 151. Dynamics like *pp* and *mp* are present. The time signature changes from 6/8 to 4/4 in measure 148 and remains 4/4 through measure 152.

Ob. *mp* *mf* *fp*

A. Sx. *mf* *fp*

B. Cl. *mp* *mf* *fp*

C Tpt.

Tbn.

Fl. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

Tuba

Pno. *mp*

E. Bass

D. S.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mp* *f*

Vlc. *sfz* *f*

Cb. *mf* *sfz* *f*

153 154 155 156 157 158 159

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

160

161

162

163

164

165

pp

mp

pp

sf

pp

pp

pp

p

p

mf

pp

mp

pp

p

pp

mp

pp

p

pp

mp

pp

167

Ob. *sf* *mp* *mp* *< mf*

A. Sx. *sf* *mp* *mp* *< mf*

B. Cl. *sf* *mp* *mp* *< mf*

C. Tpt. *fz* *mf*

Tbn. *fz* *mf*

Fl. *mp* *sf* *mp* *mp* *< mf*

B♭ Cl. *mp* *sf* *mp* *mp* *< mf*

Bsn. *mp* *sf* *mp* *mp* *< mf*

Hn. *fz* *mf*

Tuba *fz* *mf*

Pno.

E. Bass

D. S.

Vln. 1 *mp* *pp* *mp* *pp* *mp* *< mf*

Vln. 2 *mp* *pp* *mp* *pp* *mp* *< mf*

Vla. *mp* *pp* *mp* *pp* *pp* *< mf* *mp* *< mf*

Vlc. *mp* *pp* *pp* *< mf*

Cb. *mp* *pp* *pp* *< mf*

166

167

168

169

170

171

172

175

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

f

mf sub

f

mp

178

179

180

181

182

183

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B \flat Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

f

sfz

183

184

185

186

Ob. *mp* *f* *mf*

A. Sx. *mp* *f* *mf*

B. Cl. *f* *mf*

C Tpt. *mf* *f* *mf* *f*

Tbn. *mf* *f* *f* *p*

Fl. *mp* *f* *mf*

B \flat Cl. *mp* *f* *mf*

Bsn. *f* *mf*

Hn. *mf* *f*

Tuba *f* *mf* *f* *p*

Pno. *f*

E. Bass

D. S. *mf*

Vln. 1 *p* *f* *p* *f* *p* *ff* *f* *p*

Vln. 2 *p* *f* *p* *f* *p* *ff* *f* *p*

Vla. *p* *f* *p* *f* *p* *ff* *f* *p*

Vlc. *p* *f* *p* *f* *p* *ff* *f* *p*

Cb. *p* *f* *p* *f* *p* *ff* *f* *p*

187 188 189 190 191 192

199

199

Ob.

A. Sx.

B. Cl.

C. Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

199 200 201 202 203 204 205

209

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Ob. (Oboe), A. Sx. (Alto Saxophone), B. Cl. (Bass Clarinet), C Tpt. (Cornet Trumpet), Tbn. (Trombone), Fl. (Flute), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), Tuba, Pno. (Piano), E. Bass (Electric Bass), D. S. (Drum Set), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vic. (Violoncello), and Cb. (Cello). The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano), *ff* (fortissimo), *sfz* (sforzando), and *p* (piano). The measures are numbered 206 through 210 at the bottom of the page.

Ob.

A. Sax.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

211 212 213 214 215

217

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

ff

p

f

mp

p

ff

p

216

217

218

p

ff

p

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

219

220

221

222

223

228

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

224 225 226 227 228

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

229 230 231 232 233 234 235

53

240

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

Bs. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

236 237 238 239 240

Ob. *mf* *mp* *f* *mf* *ff* 245

A. Sx. *mf* *mp* *f* *mf* *ff*

B. Cl. *mf* *mp* *f* *mf* *ff*

C Tpt. *mf* *p* *mp* *mf* *f* *ff* *mf* *ff*

Tbn. *mf* *p* *mp* *mf* *f* *ff* *mf* *ff*

Fl. *p* *mf* *mp* *f* *mf* *ff*

B. Cl. *p* *mf* *mp* *f* *mf* *ff*

Bsn. *p* *mf* *mp* *f* *mf* *ff*

Hn. *mf* *p* *mp* *mf* *f* *ff* *p* *f* *mf* *ff*

Tuba *mf* *p* *mp* *mf* *f* *ff* *p* *f* *mf* *ff*

Pno. *mf* *p* *mp* *mf* *f* *ff* *p* *mf* *f* *ff*

E. Bass *mf* *p* *mp* *mf* *f* *ff*

D. S. *mf* *p* *mp* *mf* *ff* *mf* *f* *ff*

Vln. 1 *mf* *p* *p* *f* *mp* *f* *ff*

Vln. 2 *mf* *p* *p* *f* *mp* *f* *ff*

Vla. *mf* *p* *p* *f* *mp* *f* *ff*

Vlc. *mf* *p* *p* *f* *mp* *f* *ff*

Cb. *mf* *p* *p* *f* *mp* *f* *ff*

241 242 243 244 245

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

This musical score is for the piece "Jim, Jimi, and James" and spans measures 250 to 252. It is written for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into three systems, each containing measures 250, 251, and 252. The instruments listed on the left are: Ob., A. Sx., B. Cl., C Tpt., Tbn., Fl., B♭ Cl., Bsn., Hn., Tuba, Pno., E. Bass, D. S., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The music is in 4/4 time. The first system (measures 250-251) features complex woodwind and brass parts with many triplets and slurs. The second system (measures 251-252) continues the woodwind and brass parts, with the strings and percussion providing a steady accompaniment. The third system (measures 252-253) shows the woodwinds and brass playing more active parts, while the strings and percussion continue their accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings like *fff*.

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

256 257 258 259

Detailed description: This is a page of a musical score for a large ensemble. The page contains 15 staves, each for a different instrument. The instruments are: Oboe (Ob.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), Cornet (C Tpt.), Trombone (Tbn.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Tuba, Piano (Pno.), Electric Bass (E. Bass), Double Bass (D. S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in 4/4 time. Measures 256, 257, 258, and 259 are indicated at the bottom of the page. The music features various melodic lines, some with slurs and ties, and some with dynamic markings like 'f' and 'p'. The piano part (Pno.) has a complex texture with many notes and rests. The double bass (D. S.) part has a rhythmic pattern with many notes and rests. The electric bass (E. Bass) part has a simple line with notes and rests. The other instruments have various parts, some with notes and rests, and some with slurs and ties.

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

260

261

262

263

264

265